

# The Editors' Page



FOR a surprisingly large portion of our lives we parents live close to our children in the same dwelling—so close, indeed, that after they leave us it is a wonder that we ever can be friends again. Incompatibility comes to mind instantly; how can children and adults living in the same house be other than incompatible, save by the graces of a continuous domestic diplomacy? They are as different as two races of people: one is active, the other is sedentary; one is imaginative to the point of absurdity, the other is practical to the same point; one exists healthily in the present, the other has troubled eyes focused narrowly on a dubious future; one knows not the harrowing worry of economic pressure nor the dread of illness and accident, the other lives in hourly apprehension of ill chance.

THE escape of childhood used to be the street and the field. Now streets are crowded places of danger, and fields exist only in story books. Even the backyard has gone for many. The steady drift is toward apartments, and these are quickly coming down from seven rooms to six, five, four, and, in some instances, one-room-alcove-and-kitchenette.

INCOMPATIBILITY, therefore, is being compressed to explosive conditions; the graces of domestic diplomacy are exhibiting signs of hurry, worry, and defeat. We want our children to love us and to respect us; also we desire peace in our times, O Lord. So we keep them in the house to save their lives, demand

inactivity and quiet to save our own, the two together making the perfect formula for frustration and possible rebellion.

HERE is our problem, then—to permit outlet for the surging curiosity, the demanding activity, the imaginative dramatics of our children—all good things—while at the same time they must live in close contact with us who are happiest when comparatively silent and inactive. No one knows the completely satisfying answer; but we must put our minds to it and find the best solution we can, if we want to have any minds left.

THIS issue of CHILD STUDY is given over to an examination of this, one of our greatest parent-child problems. If you have had even a partial success in meeting it, may we ask you to help others of us puzzled parents who feel deeply our responsibilities in this matter, by telling us how you went about it? Then perhaps, in some subsequent issue of this magazine, we may have a symposium of helpfully shared views.

*Hughes Mearns*

# Parents, Children, and the Enjoyment of Life

SIDONIE MATSNER GRUENBERG

IDLENESS is perhaps still an invitation to mischief, as it was when devils roamed the earth. But we have gone a long way from the period when play was considered a waste of time, and when the desire to "have fun" was deprecated as an indication of frivolity and irresponsibility. For various reasons we have come to accept as legitimate not only the young child's play but also the adult's search for entertainment and recreation. At least, so an unprejudiced observer from beyond the stratosphere would infer from what we are actually doing with our unregimented hours—provided marginal dimes and dollars are available.

The more reflective, or perhaps only the more "conscientious," parents do seem, however, to hold back somewhat from recreation; to appear, at least to their children, somewhat less than wholehearted.

Five-year-old Alice looked up from her absorption in her breakfast to say, "I wish grown-ups didn't have to stop playing. When I am grown up I am going to keep on playing with toys."

Just exactly what was in the child's mind we may never know; but it was a simple matter to assure her that adults *do play*. They paint, they model with clay, they play card games and chess, and golf and tennis. The toys are different, but the spirit is the same. Yet it was necessary to reassure this little girl—perhaps because we ourselves need to be reassured that it is proper to have fun, to enjoy life.

We do have to be clear in our own minds why we approve or disapprove, why we encourage or censor this or that, for ourselves and still more for our children. Our misgivings are due in part to the strangeness of the newer forms of play and amusement, and to their increasing remoteness from the home as a center of activities. We are suspicious of what we do not understand, and we are afraid of what we cannot control. The need is apparently for

better understanding and better skill—including better understanding and better control of ourselves.

We may formerly have succeeded fairly well in shutting the world out by shutting ourselves in. But today new devices repeatedly penetrate our very walls. When the telephone bell rings, it cannot be ignored. The daily newspaper insists upon being read. The knobs on the radio control only partially the amount and the character of the noises coming through.

These invaders are distracting because they interrupt the normal course of events and interfere with our plans. But we seem most of all to fear these half artificial and mechanized substitutes for play and for experience because, without our approval, they introduce our children to human contacts and to aspects of life that seem to us questionable or dangerous. Thus we seem to forget that for generations before "penny dreadfuls" or "funnies" were heard of the printing press was feared by serious men and women as the agent of mischief—for books brought heresies and strange ideas to upset the normal course of life. We still fear certain books; and many parents are unable to make up their minds where to draw the line between permissible and non-permissible reading. But we no longer condemn all books. We discriminate. We take books for granted, but seek ways of getting their benefits and of reducing their disadvantages and dangers.

We must deal in much the same way with other invaders, and with new situations generally. And it is in the same spirit that the child has to learn to meet the other attractions of the outside world, to pick and choose, and eventually to make his own whatever is of value to him. The radio, for example, is, for all its startling novelties, in many respects like printed matter and presents some of the same problems to the solicitous parent. Even after the novelty of playing with a new device has worn off, and special

features—like news announcements, important speakers, athletic events, concerts, and so on—have come to be accepted by everybody, there remains our concern with the programs that make a special appeal to children, and with the question of measure: When? How much? How far should the fact that the radio interferes with other interests, other uses of time affect our judgment? There is also the fact that the radio assaults at any moment everybody within hearing, so that its use calls for a special kind of compromise and consideration. But again this is a place for working out new courtesies rather than for reviving outworn prohibitions.

A radio program had been passed upon as acceptable by the parents of a ten-year-old boy—this was the one feature that he could have. Unfortunately, however, it came at six-thirty, the regular dinner hour. The father was sorry; but it did not occur to him to suggest postponing the dinner hour fifteen minutes. Yet why not? Merely because it was customary to eat at this time? The dinner hour itself is not sacred, but is determined, like so many details, by circumstances, which may often be adjusted without upsetting the family's convenience.

It is helpful to distinguish between the *content* of the radio's contribution to the child's entertainment, and the problems of managing the child's time and the family's comfort and convenience. If we make this distinction we can more easily get the children's cooperation when adjustment and compromise are necessary. They can understand that it is impossible to have two programs at the same time to suit different individuals, and that there are times when we must have relative silence. This makes it easier to consider on their own merits questions of taste.

#### *Each One to His Own Taste*

THE issue is the same, whether it has to do with reading, or radio, or any other means of communicating ideas and tastes. In matters of taste we have to recognize that while there are great individual differences in sensitivity, each child has to develop discrimination by trying out on many levels. The crude and primitive elements in the folk tales and in the games of children seem to serve some deep inner need. The child cannot skip any of these stages, as many parents would like; he has to go through with the trivial and the crude, and pass at his own pace from childish things to finer appreciations and preferences.

In one family an adjustment was made as to the hours and preferences by giving the children their supper earlier on the evenings of their favorite radio program. The mother was rather proud of her mastery of the situation—"I then leave them with their radio." Of course this meant leaving the children out of the family conversation for the time being. But more seriously, it meant also, from the manner in which the mother did leave them, an unpleasant belittling of their interests. The children were left with the uncomfortable feeling that somehow there was something wrong with their taste. Although, perhaps fortunately, such a feeling need not last long, the fact that the mother disapproves what is obviously such great fun may make the children suspect that there is something wrong with *her*. At any rate, nothing is gained by disparaging what we adults dislike. What parents must contrive to do is to find a balance between giving the child something on his own present level of appreciation and helping him to explore what we consider the better values in the enjoyments life offers.

#### *Exceptions for Every Rule*

How impossible it is to solve our problems with general rules is illustrated by a mother who had prohibited movies entirely for her little girl. When after a time this mother considered the child mature enough, or the movies harmless enough, to warrant a gradual introduction of the one to the other, she announced that she would take the girl to the movies two times that season!

The child reflected a moment and said, "But I would always be afraid to go the second time because there might be a later picture I'd like better."

Why is it necessary to schedule a whole year in advance? Of course we cannot stumble along from minute to minute. We have to use foresight, to plan. In guiding the child during his development parents have to take a long view—but not too long, and not the same length for all purposes. For certain purposes a few days at a time will do; for others we consider a season, or even many years. Life demands the ability to meet situations as they arise. The best rules must be treated like the figures on the railroad time-table—subject to change without notice, subject even to complete suspension. The most harmful thing people have ever taught their children is not bad rules but the idea that any rule must last forever.

The traditional demand for activity in children's pastimes, as against sitting still to be amused, is a reasonable one, especially since so many of us have become reconciled to the desirability of play as having significant educational potentialities. This criterion becomes particularly pressing because commercialized agencies make it ever easier to sit and look or listen, rather than to go out and do. Large scale spectator sports and going places by sitting in a motor-car seem bad enough. But the movies and the radio seem positively alarming, quite aside from the quality of the programs, quite aside from the amount of time they take from other worthy uses.

### *Pushing Back the Horizon*

WE have to recognize that "activity" and "participation" are relative terms. In pastimes that have become well assimilated, we do not worry much about these things. Reading in modern times, and the theater throughout the centuries give the individual very little to *do*; yet we all accept them as valuable and effective means of extending the experience in intellectual and emotional areas—they are means not merely of "enjoying" for the time being, but they are truly educational whether or not we approve the lessons they teach. They are educational because in a true sense the individual does identify himself with the hero, or the victim of circumstances, or the great adventurer, or the wise king. There is a genuine participation, just as there is in any good game. A recognition of this aspect of "educational" recreation makes it easier for us to evaluate various amusements, and to judge the significance of the child's preferences from time to time. For play itself is more than a filling of empty moments; it is a filling of the gaps in the individual's satisfactions.

The liberation and expansion of the imagination are constant needs of the child through all his stages of development. It is necessary for the individual to find compensations for the arbitrary regimentations imposed by authority, the rules and regulations that vex the free spirit, the need to submit to the will of others. There is need also to escape the impersonal authority of regular hours of work or of time-tables. This is why those who are tied to their villages love to hear the traveling mountebank or merchant tell tales of far-away places, why the hunter or the soldier can always find an eager audience, and why the troubador, the inventor of wild, impossible tales of adventure and romance, is always at a premium.

The personal contact with the adventurer supplies a substitute for personal adventure; and the printed page has furnished a substitute for the substitute. The theater in its field has done exactly the same; and more recently the cinema and the radio have multiplied the effectiveness and the range of such vicarious explorations into the unknown, on every level of interest from the hunting of big game or fighting savages to archeological research or subtle psychic drama. Although sitting immovable, the "passive" child is taking part in the prowess of the brave, the clever, the aggressive—just as the bleacher fans are stirring their circulations and emotions as they watch the movements of the ball, the bat, and the players.

To acknowledge the inner need which is being served by these absorbing amusements is not to accept them all as satisfactory. Commercial pressures, the desire of the child to do as others do, the ease with which some forms of entertainment are gotten or used are among the factors that throw recreation out of balance for the individual—and so obstruct the development of taste or discrimination. Commercial amusements must almost of necessity address themselves to a level that will insure the largest possible paying public. The interest of the individual child, however, requires that discrimination be cultivated—which means, in many cases, an outgrowing of what is commercially available, an outgrowing even of what one's companions prefer. This is the task of the home, and, to some extent, of other educational agencies.

### *Learning the Art of Living*

THE various criteria by which we seek to regulate, or at least to guide, the free pursuits of children seem to converge on a few essentials. Activity, as we have seen, is important, not because it yields gymnastic exercises but because it makes for emotionally effective identification, and so for an enlarging of experience and a deepening of satisfactions. Presumably even the concern with far-away sport events and games yields its values. We consider balance important, not because there is any ideal distribution of time and effort and action and sensation, equally satisfying to everyone, but because it makes for a wider range of exploration and so for a better chance to find what is significant for the individual. We approve the sharing of pleasures because it helps to socialize understanding, sym-

pathies, and attitudes. We assume that the child will be finding fun on a variety of levels. But in all of these demands we are seeking a pattern of conduct that will insure growth, expansion, enrichment of life. We encourage children to improve their various games, not because many of them will become experts or professionals or record-breakers but because only after achieving a certain stage of proficiency can one appreciate the finer points. We encourage them to try ever new forms for the same reason. We favor interests in more subtle drama or fiction not only because we value deeper insights but also because we want the fun of reading or of attending the theater to be a progressive one. For the alternative in every case is a stagnation at some level reached early in life, which tends to reduce enjoyment as time goes on.

We can see the danger of arresting this process of growth in the extreme cases of men and women who have abundant material means, but no inner resources or cultivated interests for the enjoyment of their abundant "leisure," their travels, their social functions. Life becomes one cocktail after another, either an eager running about in search of new thrills, or an equally eager—and futile—running about in the effort to escape from boredom. They have tried everything once, perhaps; but nothing sufficiently to get from it any real satisfaction.

Children have to learn early that the pursuit of pleasure is not in itself wrong. There are necessary restrictions, such as consideration for others, and for one's health, obligations in the way of productive

work, limitations of time and money perhaps. The need for the individual is to discover his own capacities for enjoying many different interests, the many different things that he himself can do for fun. But he has to discover also that almost any kind of fun is likely to pall. He is still quite young when he first remembers having outgrown certain childish things. Outgrowing childishness in the realm of free play can be achieved only with guidance and stimulation and help from the elders, as is outgrowing childishness in every other field. We have to guard children against early saturation; for nothing is more depressing than the sight of young people who are precociously blasé. We can guard them not by privation and stinting but by positive experience in further exploring.

To sanction the pursuit of pleasure or of personal satisfactions still seems to many people but to approve license, reckless indulgence, irresponsibility. Parents especially must set a model of worthy enjoyments by recognizing the child's interests and needs at every level as necessary stages in his further growth, and by accepting his expanding experience in "having fun" as a necessary element in the momentum of growth. With due allowance for the complexities of our social interrelations and of our economic and civic life, for the equal rights of others, the promise of life abundant can perhaps be most fully realized in play—where external restrictions are at a minimum and the individual has the best opportunity to be himself.

## Music in the Home

### An Interview with Sigmund Spaeth

OF all questions about children and music, says Sigmund Spaeth, perhaps the most frequently asked is, "How early should they start?"

His answer is that it is never too early to *listen*, since it is impossible to tell how soon musical sounds begin to register in the child's consciousness.

"Certainly," he continues, "every baby should be permitted to hear good music regularly from its earliest days. If it has the misfortune to be born into an unmusical family, then the phonograph or

the radio can make up for the deficiencies of the parents."

"You really believe a baby is aware of music?"

"Well, there are definite indications that a child responds to rhythm very early in life, and it is quite common to find babies humming melodies long before they are able to talk. But such evidence is really unnecessary. Since a child obviously hears from the very outset, the things it hears might as well be worth hearing."

"That would perhaps apply to other matters than just music."

"Naturally. If the voices of parents are pleasing and well modulated, the effect on their children is almost sure to be evident in time. A baby might be sung to sleep just as effectively with a cheap jazz tune as with a beautiful lullaby. But which of the two would you rather establish as a significant tradition in a child's life?"

"My own recollection of a lullaby," reminisces Mr. Spaeth, "is the familiar and lovely one by Brahms. I didn't know until years later who the composer was. But perhaps it helped to overcome a possible prejudice against his music, which in those days was considered very abstruse and difficult. Since I had been sung to sleep so many times by a simple and beautiful melody of Brahms, I was naturally predisposed in favor of his other songs, and eventually his symphonies, concertos, and chamber music."

First-hand experience early proved to Mr. Spaeth the advantage of growing up in a musical family. His father and mother both played and sang, his older sister was a pianist, and most of the other children could take some part in vocal or instrumental music. Playing and singing at sight or by ear, and composing words and music for any occasion were taken as matters of course. That may explain to a great extent the enthusiasm and human understanding with which he approaches the subject today.

### *Learning with the Children*

"A CHILD is very fortunate," he goes on, "to have parents who are musical, or at least interested in music. But if that is not the case, it is not a difficult matter for parents to develop an enjoyment of music in the process of encouraging the same thing in their children. There are music schools which make a specialty of teaching parents for this very purpose, and any music teacher would be glad to recommend to a mother the sort of music that should be played on records for children. There are books\* on the subject too, which any parent could read with profit, applying the results immediately within the family circle. But most parents think that they have no responsibility of this sort until a child is old enough to have regular musical instruction."

Since he has brought up the subject of musical instruction, Mr. Spaeth obviously invites further

questions along this line. How soon should a child be given music lessons? How much practice should be demanded? Should this be done even against the child's will and when there is no particular evidence of musical talent?

"If a child has heard music regularly, it is almost sure to want to play by the time it is three or four years old. Prodigies have been known to perform quite remarkably at even that age. If there is a piano in the house, the desire to pound on it will assert itself very early. If this pounding seems anything more than the healthy instinct to make a noise, it should be encouraged and directed as soon as possible. But I would never attempt to give a child music lessons until he had quite definitely indicated the desire to play. It is infinitely better that these first lessons be given by the mother or father, and here again there is a natural opportunity for parents to learn something about music in the process of teaching their children.

### *All Work and No Play*

"THE most important point is that music should continue to be considered a game, not in any sense a duty or a task or a drudgery. As soon as the play element vanishes, music becomes a burden, and even a talented child may quickly grow tired of it. Of course, if a talent is so great that a professional career is indicated, the time will come when the drudgery of practice will be necessary; but such talents are so rare that they can be left out of consideration in speaking of average children.

"It is strange, however, that the play instinct is so often killed in children, so that by the time they grow up some activity which was once a game becomes mere hard work. Somewhere, something has happened to change the attitude of the child, and the responsibility probably rests with the parents. The girl who enjoyed playing with dolls and a doll-house resents the drudgery of actual house-work. The boy who built houses out of blocks, or played at being a carpenter, discovers that it is a burden to do the same thing as a trade.

"Every time you see a child who has lost interest in music, it probably means that at some stage in his development that child was told that he must practice, or that he ought to like Bach, Beethoven, and Brahms better than rag-time and jazz. After all, is it of first importance that a child should play really well? Certainly it is not important enough to involve the

\* For titles, see the list on page 84.

victim in distasteful drudgery. The vital thing is the continued enjoyment of music, and if good listening habits are formed early enough, taste will take care of itself."

"What sort of music would you use to create such listening habits?"

"The best of the folk-music of the world, as well as the simpler pieces by great composers, and also musical settings of nursery rhymes, which are generally adequate and easily obtained. The Child Study Association's pamphlet, *Music and the Child*, contains a practical list of compositions suitable for various ages, indicating those that are available on records. Any parent can make good use of such a list, or get suggestions from the nearest music-store.

#### *Topical Music—Home-made*

"**T**HEN too, every child likes to express his daily life in song. This is a human instinct which appears conspicuously among savage races and lies at the very foundation of most folk-music. It is responsible for such widely different things as the old English ballads, the harvest songs and dances of the American Indian, and such modern atrocities as the popular ditties concerning the Lindbergh flight, the Mississippi flood, the wreck of the Shenandoah, and the deaths of Caruso and Valentino.

"Have you ever noticed how easily a child puts his thoughts into music? It may be only the endless repetition of a single phrase (such as 'Johnnie is a fraidy-cat'); but it is no more monotonous than bird-song, and it has the basic elements of actual composition and interpretation of music. A child's games are naturally played to music, and this easily leads to a primitive form of folk-dancing. Some parents would be surprised to find how many things a child can learn and retain in its memory by the simple device of a musical setting. Maxims, mottoes, and the ordinary phrases of ethical significance are all more effective in musical form; and later it will be found that the letters of the alphabet, the multiplication table, and the leading facts of history and geography can most easily be learned to music.

"A child's musical experience need not be limited to lullabies and a few nursery rhymes. There can be a song for getting up in the morning (perhaps the actual tune of 'Reveille'), a song for each meal, songs for dressing and undressing, musical prayers of course, and a gradual widening of the musical circle until practically every daily activity is included.

Much of this material has already been written, and can be had in attractive books, with illustrations. But intelligent parents may be surprised at how much they can create themselves, with a little thought and effort, and their greatest surprise may come in the creative ability of their children. They can generally make up songs for any occasion.

"Assuming that a love of music has been encouraged very early, through listening and simple singing, the actual study of the art need never present any real difficulties. Obviously children should be quite familiar with music by ear long before they attempt to read notes or to play an instrument with any degree of skill. It would be absurd to try to teach a child the alphabet before it has learned to speak at all, and equally absurd to avoid all conversation and ignore the possibilities of a working vocabulary until the time when a child is old enough to learn to read. Yet that is exactly what is being done every day in the field of music. Many people seem to have the curious idea that children, who have heard no music and had no chance to express themselves musically, can suddenly be plunged into the study of notes and perhaps an instrument as well. Why not follow the same process as one naturally follows in the development of language? For that matter, why should not the language of music, so often called 'universal,' be a natural part of everyone's equipment for a civilized life?

"Children learn to talk by ear, imitating their parents and others about them. In the same way they should first become musically articulate by ear. And certainly they can learn to recognize music as well as other sounds, which even the lower animals can be trained to do. Not until a child is ready to learn that *c-a-t* spells cat—and he does not reach this stage of spelling by letters until long after he has been saying 'cat,' and hearing 'cat' and recognizing what the sound represents—is he ready to learn what symbols are used for the musical sounds with which he has long been familiar. Eventually he will readily learn to apply these symbols in singing or playing on an instrument.

"When a child first goes to kindergarten or school, his musical intelligence should have been prepared at home in the same way as his general intelligence. If more parents made a point of this, we might have more than one per cent of our population musically literate and this would be a new and most encouraging portent for the musical future of the American people."

CLAI'RE GRAY

# Hobby Riding— at Home and School

EARL S. GOUDAY

**I**MAGINE, for a moment, that you are an observer in the science classroom of a junior high school. The instructor is demonstrating an electric battery. A boy sitting near the back is not taking notes. The instructor tells him to get busy with his notebook. Sulkily the boy obeys, but with obvious distaste and boredom.

Class is dismissed. The instructor calls the boy to the demonstration desk for a talk. Let's listen in on their little dialogue:

"You don't like your science class, do you, Jim?"

"Oh, it's all right," doubtfully.

"Would you rather do something else during the class period?"

"I don't know," skeptically. "What else would there be to do?"

"There should be a lot of things that would be real fun. Let's both be thinking it over, and if you have no other engagement, let me drive you home tonight after school, then we can talk it over."

Smart teacher—suppose we take a bit more time to discover what that trip to Jim's home revealed.

Two weeks later, Jim's science teacher is talking with the principal, Mr. R—. Finally he reaches the part of his interview in which we are interested.

"Now, Mr. R—, about Jim—"

"Oh, yes, I remember, he's the boy that dislikes science and has been making trouble for you."

"But he does like science. I went home with him one afternoon. Jim invited me in. The science work he has done there is amazing. He has wired the house with bells and buzzers. He has built a small, short-wave receiving set. He has a tropical fish aquarium in his room, and a regular carpenter shop in the cellar. My class bores him because he already knows most of the material I am trying to teach. For Jim there is almost nothing but endless copying in a notebook."

This is no hypothetical case, but an actual happening. Furthermore—and in spite of the good will of both teacher and principal—nothing much was done for Jim. The school either had the wrong kind

of equipment for Jim's needs or no equipment. The teacher helped Jim as much as possible with his home science laboratory, but it was not long before Jim's parents rebelled at bells and fish around the house. It was to be two years before he reached high school where he would have a better laboratory. In the meantime, an educational interest that could possibly shape his whole life might succumb to mental malnutrition.

Jim is no great exception. There are thousands of boys and girls who are bored with science in school and actually working hard at it of their own accord out of school. This is equally true of many other school subjects. There are also children who do not *really dare* to have a hobby because their parents become so unpleasant at the clutter a hobby sometimes makes.

Some of the questions parents and teachers should ask themselves are:

Does a hobby really contribute permanently to the development of the individual?

How can we quickly recognize the development of a genuine hobby?

In what way may parents and teachers aid the child in the pursuit of his hobby?

The answer to the first question "Does a hobby really contribute permanently to the development of the individual?" is "Yes," beyond any shadow of doubt. My concern here is not to *prove* that a hobby really does something to a child but to attempt to show how tremendously the influence of a hobby can affect every phase of a child's education.

Come with me to another science laboratory. In this case I am the instructor. The class is tenth grade biology. Two boys are very obviously bored. In fact, for several weeks now they have accomplished practically nothing. Every pedagogical art possessed by an instructor has been tried on them to interest them in biology with no visible results.

Finally, one day during a chat with the boys, Charlie mentions that he has a chemistry laboratory in his basement, that Fred helps him with it, and that

they spend much of their time working there. They invite me to come look it over. I accept with alacrity and find in the basement of Charlie's home one of the best equipped amateur laboratories I ever saw.

### *Capitalizing on Natural Interests*

BORED with science in the school—working at science as a hobby every minute of spare time outside of school.

"What is the matter with us teachers and our teaching?" I thought.

At that moment I determined, if humanly possible, to get all of this enthusiasm we find at work in the basements and attics released into the schoolroom. Give these hobbies a common expression both at home and school. Then both home and school will mean more to children; instead of boys and girls having to be driven to school, they will have to be driven out; instead of wanting to stay away from home, they will find in it the very center of their activities.

To make a long story short—Charlie and Fred were initiated into the chemistry of biology. They began to be interested. Extra hours were spent in the laboratory. In two months they were ready for their final examinations, and passed them with flying colors, completing a year's work.

They decided that before they started concentrating on chemistry, they would take the regular physics course. This course, normally taking a school year, was completed in half that time. And the regular high school chemistry course was completed before the end of that same year.

The next year they returned to the science laboratories asking what course they could now take. There was no other regular course offered, but they were given a section in the laboratory where they could work. And how they worked! It was not a case of teaching them in the ordinary sense. They precipitated crystals, studied them microscopically, read books about crystallography, and took microphotographs of them.

In time they had completely exhausted the facilities of our labs in this direction. Meanwhile they had learned of the value of berilium alloys and of the need for finding a way to separate berilium from its ore commercially. For more weeks there were electric furnaces being built and ores melted; electrochemistry was explored; more books devoured in search of possible leads; careful records kept. They

were unsuccessful in their primary quest; but what a mass of chemistry they learned, what work and study habits they acquired, what a fine experience with the use of the scientific method they had. Teaching was not essential. Fires had been built in those boys that are still burning. Their college careers are being definitely affected. Very possibly, their entire lives will be influenced by this opportunity of an enlarged outlet for their hobby.

Remember that citing this one case is not only an attempt to prove that hobbies may become important; it is also an illustration of how the home and school together can utilize the wealth of energy expended on a hobby. It is not the hobby, but what the hobby represents and what can be done with it in the way of constructive education that is important.

### *What Is a Hobby?*

WHICH brings us to our second question: "How can we quickly recognize the development of a genuine hobby?"

Webster defines a hobby as a "subject to which one constantly reverts; a favorite subject of *discourse, thought, or effort*." Here are some clues that may help us. We will, of course, need skill in both our observation of and our conversation with the child. To what does the child constantly return in conversation? On what does he repeatedly expend his effort? Obviously, in one sense of the word, there can be no quick way of spotting a hobby. It is very easy, however, for parents to hinder the growth of any hobby by wrong emphasis in the home.

A mother called me on the phone a few years ago about her son. He was in the sixth grade. His room was a mess and she was frantic. Would I come over to talk with her about the situation?

There was no doubt about the messy room. A box with dirt in it; two white rats in a cage; parts of a chemcraft set strewn around. In talking with the boy, he constantly referred to his "laboratory." I asked to see it; he took me to his room. The mother wanted to clean the room out and "stop this nonsense." I suggested that a good scientist kept his laboratory neat and clean, that this was an important part of his work. Today, four years later, this same boy still has his research laboratory. But it is much improved—large tanks for breeding tropical fish, several types of laboratory animals carefully kept, all neat and spotless. The boy is preparing for medical

college; his hobby has become the greatest single educational influence in his life.

At first, there was little evidence in this child's "messing around" of the beginning of a real hobby. The original need was to discover, encourage, and guide the growing interest. Too many hobbies are killed at birth by lack of appreciation of what is going on. Observe actions; listen to conversation; notice when some desirable activity appears frequently; guide it and encourage it.

I knew a small child who apparently had a "hobby" of cutting expensive cloth of any kind whenever she could get scissors. She was easily taught to cut pictures out of magazines and paste them in a scrapbook. She ceased her destruction and it is amazing what she is learning from her scrapbook "hobby." Different kinds of cars, houses, food, animals, people are all being pasted into their proper sections.

One cannot state a rule on "how to recognize a hobby;" one can only say to be careful not to discourage and destroy one of these growing interests. Give it a chance—it may prove to be very valuable.

### *What Grown-ups Can Do*

THE third question: "How may parents and teachers aid the child in the pursuit of his hobby?" needs a two-fold answer. They can help the child to discover and unfold such an interest; and they can give the child every opportunity to pursue his hobby.

A school near New York City gave a hobby show. The adults of the community exhibited their hobbies, too. The boys and girls came to see what their parents liked to do in their spare time. Thousands, young and old, attended the show. The hobbies ran from farming, (they had cows, sheep, chickens, and so on in the school) and gardening (they had a real garden) to collecting match boxes and hairpins—sail boats, tropical fish, stamps, photography, art in several special phases, model railroad building, model airplane flying, coin collecting, and too many others to mention here.

At the time when this interest in hobbies was at fever heat, a girl in the school made a study of "My friends (boys and girls) and their hobbies." The interesting thing about that study was the large numbers of these hobbies that had been used by the school to motivate the students' work. Since in this article there is no attempt to make a list of hobbies, but rather to indicate their great value as an educa-

tive influence, it will be possible to mention briefly only a few of these educational tie-ups.

The girl who made the study did it because "observing how people behaved" was *her* hobby. This girl had more understanding of her home and her parents than they themselves possessed. Her hobby had given her remarkable insight into human nature and had made her a thoughtful, considerate leader in the school and community.

Fresh water biology was one boy's hobby. He had aquaria in his room at home. He had made a biological survey of the ponds and streams of Westchester County. He and his older brother discovered why the bass had all died in the lake near their summer home. They were instrumental in having the condition remedied and the lake restocked.

Another boy became interested in microscopy. A wise father purchased a good second-hand microscope for him. Both the boy and his father are now enthusiastic about their hobby and incidentally are being drawn closer together in a companionship that is richly beneficial to each.

A girl began to be interested in clothing textiles and the cost of her own wardrobe. She was given the management of her clothing budget, and designed and made many of her prettiest frocks. She soon had more clothes, worn and selected with better taste and at less expense than ever before—a very practical hobby.

Another girl wanted to help care for babies. This interest grew until, through study and observation, she became a very capable caretaker for small children. She not only earns much of her spending money but has become definitely desirous of pursuing courses in college that will fit her to be a nursery school teacher—or a very efficient mother. Incidentally this hobby started with her interest in raising a motherless, new-born kitten.

This recital of specific instances could go on indefinitely. The point in each case is that a spark of interest was recognized and kindled. Some circumstances lend themselves more readily to the development of an interest than others. A child in a small apartment with no room of his own is at a particular disadvantage. Even here, however, he can have a corner of some room with a large box for his own special treasures.

Meeting with constant resistance on the part of parents or teachers will discourage the child. It will cause him to divert his energies to some less desirable activity away from the supervision of inter-

ing adults. On the other hand the wise adult, whether parent or teacher, will watch for and encourage an interest as it appears. This will require some effort and attention, but the grown-up's effort will be amply rewarded.

Don't ruthlessly throw out a "mess" or stop an activity. Observe what is happening. Ask yourself, "Why is he doing this?" Try to discover the possible desirable elements in the child's project. Then do all you possibly can to aid the child in accomplishing the more useful aspects of his activity.

A parent in a small apartment had a boy who was messing the kitchen up with dirt and water. The sink was clogged up, his clothes a sight, the floor muddy. His was a wise parent; there was no hysteria. Time was taken to discover *why* this mess. The child was interested in the effect of weather on

soil erosion. He was given a small box which his father attached outside the window. There was a thermometer, a barometer, and a pan for measuring precipitation—not ideal but adequate for the purpose. Here was a meteorologist in embryo. The boy eagerly went on hikes with his father to the Hudson to see what centuries of erosion had done to the Palisades. He started a scrapbook with pictures of erosion. He read books. After a while he could amuse himself constructively and educationally without further adult guidance.

Take time to help a child get started on a hobby. He will then take care of himself. Better still—work with him to the end that you share the fun with him and—even more to be desired than fun—a sense of comradeship that will bring rich rewards to you both as the years go on.

## Children and the "Movies"

HELEN G. STERNAU

WHY do children like movies of various kinds—and most often the very ones their parents and teachers would not choose for them? Do movies meet any of the child's real emotional needs? In how far is this form of emotional satisfaction legitimate and helpful? Under what circumstances may it be dangerous? How can we retain the assets and safeguard the dangers? To what extent is this the problem of the individual parent—or the industry—or the community?

In seeking answers for these questions, fundamental to the "movie problem," let us look back for a minute to our experience with children's reading. A brief decade ago we were warned against the more robust folk and fairy tales on the grounds that they offered a diet weighted with primitive emotions and therefore quite unsuited to the young. And yet today there has been an almost complete right-about-face of this score. Psychiatrists have suggested that far from stimulating the child to jealousy, hatred, love, and revenge, these dramatic stories may offer some children vicarious release for the primitive wishes which they so plainly symbolize, and which in the conduct of real living must necessarily be repressed. Therein lies the depth of their appeal.

None the less, psychiatrists also point out that the very young or markedly unstable child must be protected from the more exciting or terrifying tales. Is not the same thing true of movies?

Sometimes the source of the child's emotional satisfaction—in books or in motion pictures—is clear and easy to recognize. But at other times it is more subtle, as in the case of an eleven-year-old boy who, though he had always disliked physical fighting, was passionately thrilled by the gruelling fight in *The Farmer Takes a Wife*. A psychiatrist would probably suggest that the very implication of cowardice, by which he must be vaguely troubled, had redoubled his satisfaction, since he would interpret the victory of the picture's peace-loving hero as a vindication for himself as well.

The joyous release which the gang-age child finds in pictures of daring, danger, and even horror is not hard to understand—the less so when he comes from the highly civilized home most likely to object to this type of interest. Slapstick and rough comedy may not appeal to mature minds, but they frequently meet a child on his own level of humor. Even vulgarity may have value for him as a symbolic revolt against a too rarified atmosphere. We may deplore

the form of some of his choices and even seek to provide more artistic substitutes, but we must beware of overcivilizing the movies to meet adult standards, when it is often an escape from these very standards which the child needs and is unconsciously seeking.

Just as the ten-year-old finds vicarious adventure in the thriller, so may the adolescent normally be expected to seek vicarious experience in pictures of love. To be sure, high romance like *Berkeley Square* is more satisfying than sickly sentimentality, and an honest discussion of sex problems like *Anna Karenina* is more nourishing than obscenity. Books, films, and plays which face love and sex in a fine and realistic spirit can help the adolescent in guiding these natural interests away from the cheap and tawdry.

There is, of course, always the possibility that symbolic experiencing and escape from reality may too fully take the place of active living and striving. But in avoiding this danger the emphasis must be on positive opportunity rather than prohibition. A life full of interesting, creative things to do will keep the movies in their place. Where they become an all-engrossing habit there is real cause for concern. But the movies are then primarily a symptom, and only secondarily a cause, of maladjustment.

This kind of confusion as to causes and symptoms has marked many of the popular interpretations of the findings of the *Payne Fund Study*. In an attempt to ascertain the effect of movie-attendance on conduct, for example, the investigators examined the records of large groups of children classified as frequent or infrequent movie attenders. As might have been expected, they found that the movie "addicts"—and the term is used advisedly—showed, as a group, poorer records in school work, conduct, stability, and general social adjustment. But this did not prove, as was widely assumed, that the movie-going caused the inferiority. In fact, as the investigators themselves realized, the true relationship was probably just the reverse. Dull, unhappy, or unstable children naturally gravitate to the movies as an escape, and so are found in large numbers in the frequent-attendance group. This study proved nothing about the effect of movie-going on normally stable children. But it did point to a very important, but frequently overlooked fact—that the more suggestable and unstable children are the very ones most constantly exposed to movie influence. Herein lies a very real problem in community welfare.

The popular confusion regarding the study also made of movie influence on delinquency comes from

the same lack of clear analysis. Because the young delinquents interviewed revealed again and again ideas and suggestions gleaned from films, movies have been assumed to be the cause of their unsocial behavior. Movies may certainly have been a factor, in that they supplied patterns of expression. But must we not look deeper for the causes which produced emotional readiness for delinquency and determine which patterns should be chosen for imitation? We imitate only that which has direct relation to our own basic drives. The crime picture may leave one child longing for the life of a gangster, a second determined to be a detective, and a third fired with zeal for prison reform. It all depends upon what emotional background he brings to the movie.

Similar misplaced emphasis has clouded the facts revealed at other points. Many young people admitted, for instance, that romantic scenes from the movies played a large part in their day-dreams—and these pictures were, therefore, set down as the cause of their day-dreaming. A movie, a book, a drama, a personal experience may suggest the form of a particular day-dream; but deeper impulses within the personality supply the motivation.

There may even be more danger to the minds and morals of young people from the inanities and banalities of the "average" sort of picture which no censor would condemn than from those which are frankly vulgar. These, with their poor taste, false goals, success without proportionate effort, tit-for-tat ethics, cheap solutions, and unreal pictures of the relations between human beings, are harder to withstand than the blatantly bad or ugly which shocks one into strong rejection.

The recent production of *Alice Adams* is an example of this kind of false romanticism. Booth Tarkington's novel poignantly revealed the tragedy inevitable in false goals and insincere relationships. But in the movie, for the sake of a happy ending, the tragedy was averted and success crowned all the pathetically artificial efforts. Yet a beautiful, sympathetic performance carried us along with it, almost insuring our blindness to its false message. Positive artistic standards, rather than censorship, are needed to protect the community from this sort of influence. In the meantime, the art of interpretation can do much to protect our children. A fundamental discussion of this and similar pictures might transform it into a positive rather than a negative influence. Herein lies the most immediate opportunity of parents and teachers in regard to movie problems.

With so challenging a teaching medium as motion pictures at our command, it would be absurd to content ourselves with merely weeding out the vicious—even if a negative attack of this sort were likely to be successful. We have had enough fine movies to prove their cultural possibilities. The *Payne Fund Study* indicates an astonishingly high rate of memory and retention for material presented in this way; and what is perhaps more important—it suggests that attitudes as well as information can be effectively taught through this dramatic form.

The spirit is more vital than the content. Real emotions honestly portrayed, real problems honestly discussed, real people in real situations, beauty instead of sentimentality, humor that rings true—this is the sort of movie fare which we have a right to demand for ourselves and for our children, and which, hopefully, we are finding more and more available. Walt Disney instead of *Betty Boop*, *Treasure Island* and *Mutiny on the Bounty* instead of *King Kong*, *The Little Minister* and *Berkeley Square* instead of *Pollyanna*, *La Maternelle* and *Wednesday's Child* instead of *Our Little Girl*—such discrimination can raise the level of motion pictures as experience without sacrificing their emotional values.

Realizing the need for cultivating critical faculties within the young person himself—both for his immediate guidance and for the gradual improvement of

community standards of taste—a group of progressive English teachers, under the leadership of the National Council of Teachers of English, has been promoting high school courses in movie appreciation. The movement is spreading rapidly and its emphasis on positive values is a healthy sign. Young people are being taught to use available sources of information in selecting pictures, and are trained in applying really sound artistic criteria to the content and form of what they have witnessed. By such methods can community standards be truly improved.

The task is by no means done; perhaps can never wholly be. As the *Payne Fund Study* pointed out, vicious trade practices, especially those of blocking-bookings and blind-selling, hamper the ready response of local theaters to the demands of improving local standards. These investigators urged legal control of such practices. The creation for a national, non-commercial agency for criticism and evaluation of films, similar to the British Film Institute, would also do much to stimulate wiser selection.

But the industry and the community can never be expected to take the final responsibility. Artistic standards would certainly not be served by limiting whole communities to a movie diet suitable for the school age child. Assuredly we have a right to demand better films—but choice and interpretation remain to challenge parental responsibility.

## Family Games

ZILPHA CARRUTHERS FRANKLIN

PARLORS may have gone out of style, but "parlor games" are as much fun as they ever were. Nowadays, when families tend so frequently to disperse when playtime comes, they have an added value as common ground where young and old can really have a good time together. The catch in so many well intentioned efforts at family play comes just here—if playing together is to go, it must really be fun for all the players.

Children are more honest in this matter than their parents; you won't catch them playing something that doesn't interest them more than once. The misguided parent who "gets terribly bored but will do anything to be pals with the children" may be self-sacrificing, but he is still more self-deceived. You

cannot condescend when it comes to play; so be sure the game is fun for you if you want the children to have a good time.

This is particularly true of vigorous outdoor games. The best advice to adults is to join in these only if they really enjoy them and play well enough not to cramp the children's style. If you can sprint fast enough to be asset in "Run, Sheep, Run," if you aren't so big and clumsy that you're ridiculous at "Hide and Seek," if the family team really plays good enough baseball to hold up its end in the back-lot league, well and good. But don't deceive yourself. Children like to laugh with their parents, not *at* them.

Still more important, do not confuse games—where grown-ups are often welcome—with what we

mistakenly call "children's play"—where they are not. Most adults will do well not to intrude into the mysterious and intricate realm of "make-believe." Imaginative play, from "keeping house" to "cops 'n' robbers," is the very stuff of life to children.

But a really good game can be adapted to suit the tastes of old and young so that no one need be either bored or overpowered. Most of the games described here can be played by eight-year-olds (or even younger) with a skill and success which is sometimes surprising; many of them are college favorites brought home by older sons and daughters; all of them have passed the acid test of actual play in families with children of mixed ages. In addition to its versatility, a really good game has certain other easily recognizable characteristics: Either it provides the "little nonsense now and then that's relished by the best of men," or it challenges to a battle of wits—and the best of them do both. Another thing in its favor is that it requires little or no equipment, certainly nothing that can't be found around the house at a moment's notice.

Almost every family has its own tried stand-bys in the way of games, but for those who are looking for something new or for variations on already familiar themes, the following may prove suggestive:

*Match and Bottle.* All the equipment you need is a box of ordinary kitchen matches and an empty bottle with a small neck, an ordinary ginger ale bottle, for instance. The trick is to see how many matches can be piled on top of the open bottle-neck. You start with four or five, then ten or twelve laid crosswise on this slender foundation, and so on up and up until you have, if your hands are steady, an incredible and ever mounting pyramid or ball.

*Clothespin Croquet.* A home-made substitute for indoor croquet is played with Johnny's marbles and clothespins and saltcellars from the kitchen. The clothespins are set up in twos, with the open ends hooked together and the heads down, to make triangular wickets; the saltcellars make the posts, and the marbles are shot, as marbles should be, with a snap of the fingers. A good-sized dining table is better than a card table, unless you don't mind doing a lot of scrambling on the floor.

For *Detective*, gather together on a tray as many small odds and ends as you want, say six or eight, including such things as a door key, a thimble, a small pencil, or what not. Let everyone take a good look at them. Then all but two or three close their eyes while the "conspirators" hide the objects, taking

care to leave a corner of each showing. The "detectives" are summoned and each is armed with a paper and pencil. As they locate the objects, they make notes of where they are without saying a word to anyone else. The one who finds the most in a specified time, say five minutes, wins.

*Private Lives* is one game that can be made as abstruse and complicated as the erudition of the players permits. "It" announces "I'm thinking of someone who begins with a D"—or whatever the initial is. (Last names only are used.) You may take real people, living or dead, or fictional characters, provided only they're familiar to everyone—or ought to be. The other players ask in turn, "Are you a something or somebody?" (Describing a thing, a place, or a person that can be answered by a word beginning in D.) For instance, you might ask, "Are you an eccentric elderly gentleman who was disappointed in the research to which he devoted his life?" And "It" would answer, "No, I am not Diogenes." The next player might ask him, "Are you a well-known contemporary who recently met a sudden end?" "It" might answer "No, I am not Dollfuss," or "No, I am not Dillinger." It wouldn't matter whether his reply tallied with what the questioner had in mind, provided he could answer with a D that made sense in relation to the query. But sooner or later he won't be able to answer with a D. Asked, for instance, "Are you a famous friend?" he may be quite incapable of thinking of Damon. As soon as he gets stuck, he can be challenged with a direct question about the character he has in mind. "Are you real or fictional?" is a good place to begin. Every time he is stumped on D's another direct question can be asked. In the particular game described here "It" had in mind Dr. Dafoe of quintuplet fame. The trick is, of course, to make your descriptive questions accurate, but difficult.

*Shedding Light.* This game depends even more upon the descriptive powers of the players, but it is not nearly so much of a tax on the mind. Someone describes a character from fiction in the first person and everyone has to guess who it is. Sounds simple—but could you guess this?

"I am a simple country girl, but my native shrewdness once enabled me to escape from a trying situation in which I appeared to have been untrue to a trust. But by pursuing a policy of laissez-faire, I came out all right in the end, and lived to be an object of respect and affection among a large group

(Continued on page 96)

# Parents' Questions and Discussion

*These discussions are taken from "Parents' Questions," the forthcoming book by the staff of the Child Study Association, where they form part of the chapter on "The Child and the Outside World." For further information about this book, see the announcement on page 65.*

## STUDY GROUP DEPARTMENT

CÉCILE PILPEL, Director—JOSSETTE FRANK, Editor

*When a child wants to listen to a radio adventure program which frightens her, what should one do? My eight-year-old girl has recently scared herself with it to a point where she won't go into the dark hall alone and begs for a light after she has gone to bed.*

Before you decide what to do, you will have to try to analyze this fear more definitely. Is it the very real terror that nearly all little children and some older ones feel when their imaginations are overstimulated? Or is it that more robust "goblins 'll get you if you don't watch out" pretense of scariness which many children (and grown-ups) really enjoy? Is your daughter easily upset by reading fairy stories or tales of adventure? Does she have bad dreams frequently? Is she very imaginative or oversensitive in other ways? The whole problem of children's fears and what causes them is a complex one, not as yet entirely understood. But of one thing we are sure; it is literally true here that "one child's meat is another child's poison." If you have reason to believe that your little girl is the oversensitive, easily disturbed type, you probably do need to step in to protect her. Not all children's radio programs are so exciting, and you can almost certainly help her to find something she would really enjoy more (just as you probably help her choose the kind of books she will enjoy.) Very likely this program is a favorite among her friends, and her desire to listen to it is more an urge to do as the others do than real interest in this particular program. If she discovers there are other things to choose from, she will probably pick a favorite more to her own taste. But if she is, on the whole, the matter-of-fact, two-feet-on-the-ground type of child, perhaps these radio thrills are

giving her a kind of adventure-by-proxy which she really craves (just as many grown-ups enjoy mystery and horror stories, plays, and radio programs). In that case, you will have no trouble in easing her out of her scariness. What if she does have to have your moral support on the dark stairs a time or two, or a light left burning in the hall? If she sleeps well at night, and seems calm and unruffled by day, the scariness will serve its purpose and pass. But in any case the "problem," whatever it is, and the need of adjusting it one way or another lie not in the radio but in the child.

*What should be done about a boy of twelve who wants to go to the movies in all his spare time?*

We might just as well take it for granted that the movies have made a real place for themselves in the modern child's scheme of things, both as sheer entertainment and as vicarious experiences in adventure and romance. Then too, they are a legitimate part of the life around him; when going to the movies is "the thing" in a particular group, every normal boy will want to do as the others do.

The question is not "to go or not to go," but how often, and when, and why. The twelve-year-old's world should be "so full of a number of things" that movies ought not to absorb all his time and interest. If they do, it is likely that something is lacking in the way of interests and outlets. What else is there for him to do in his free time? Are the available activities really interesting? Are they nearby and easy to get at? Are there other boys in the neighborhood who can share them? Particularly in the city it is not always easy for children to ar-

range to do things that take either space, equipment, or companionship—and most twelve-year-old interests demand all three. It is necessary for parents to take a hand, not only in suggesting things to do and places to go but in arranging to make these interests possible. An after-school or Saturday play group might prove stimulating; but less organized activities are also needed.

There is the further possibility that this boy is using the movies as a means of escape, perhaps from unsuccessful relationships with other children, perhaps from inability to face problems of personal adjustment in his family, school, or his own inner life. If you feel that something of this sort may be the real cause, forbidding your son the movies would only make a bad matter worse. To help a child out of such situations demands skill and sympathy—first in determining the cause, and then in meeting it constructively.

*Both my husband and I love good music and good reading. We would like to share these pleasures with our children, now ten and twelve, but we find that they are bored by what we like; their tastes run largely to movie and radio comics, jazz, and those impossible "series books." It seems a pity that we can never enjoy things together.*

If the children are exposed to good music and good literature at home, they will have plenty of opportunity to develop a taste for these, especially if no pressure is brought to bear upon them. Sometimes a breaking away from the home pattern of taste is really a protest against the demands of a too rarified atmosphere. If the parents take a contemptuous or condescending attitude toward their children's choices in entertainment, it may serve only to intensify this protest. Then, too, we must consider what we may expect children of their age to find entertaining; much can be left to the maturing process itself.

But where there is sincere difference of temperament and taste, as is sometimes the case, a mutual respect for one another's interests and preferences is an important kind of sharing. Sometimes an honest effort, on the part of the parents, to understand what values the child is actually finding in his particular interests will lead to a broadening of their own range of enjoyments, so that they can really enter into some of his. After all, there is valid entertainment even in movies, radio, funnies, and jazz.

*My fifteen-year-old daughter is planning a party of boys and girls about her own age. She is most insistent that I should remain away from the house—says the presence of an adult would "cramp the style" of the party. I don't know whether I ought to comply or not.*

There are two possible explanations for your daughter's request that you stay away. Fifteen-year-olds can and do, amuse themselves without anyone's help; but "giving a party" is more of an undertaking, and one in which they usually are glad to have help. Her request may mean nothing more than a perfectly legitimate desire to be host in her own right, with the sense of power which this offers. But it also suggests the possibility that she knows you would not approve of the kind of things these young people consider "fun." If she is hankering for a "wild party" as a form of reaction to perhaps a too circumscribed life, then, of course, you will want to do more than make a compromise for this one party; perhaps the family's whole attitude toward her social life needs reconsideration and readjustment. While your daughter will enjoy planning and taking responsibility for arranging this party herself, you or some other adult should certainly be available (not secretly, but decidedly in the background) to step in if need arises. Fifteen-year-olds are rarely capable of meeting the entire social obligation of playing host without some assistance and at least "moral support" from more experienced members of the family. If the grown-ups are unobtrusive and tactful, and not too insistent on all the niceties of adult good form, their assistance will be welcome.

*My daughter complains that she is the only one of her group who must leave parties at eleven o'clock, whereas her high school classmates are allowed to stay until about midnight. She actually stays home from some parties rather than be "conspicuous" by leaving early. I am anxious to make her social life easier for her, but she is only fourteen and I don't want her fun to be at the cost of health and standards of good taste.*

Most adolescents want intensely to conform to their group in social matters, and for some it is a real hardship to be compelled to be different. You are right in making every effort to make this easier for her, to let her do as others do within certain limitations. But it is not so easy to decide what these "certain limitations" should be. Can you

invite the cooperation of other parents in arranging the young people's parties for earlier hours? It often happens, too, that a school which has a wise program of interesting athletics and physical activities can help to make reasonable hours actually acceptable to young people themselves as one prerequisite of keeping fit. But if this is not feasible, it should still be possible to safeguard her without forcing her to go counter to what "everybody does." Since parties start later than they used to, can you not plan a rest of several hours before party time? A fourteen-year-old will probably accept this as reasonable.

*Why do children nowadays always have to "go places" for their fun? Our girls are fourteen and sixteen and it seems to me they are always out somewhere. We live in a spacious, well equipped house, yet the children rarely bring their friends home. I'd so much rather they would, for then I'd know where they are, and with whom.*

To be attractive to its growing sons and daughters a home must offer more than space, or

recreational devices, or even affection. It must be a place where the developing individuality and personality needs of each of its children are considered. Are your children and their friends treated as "people" when they come to visit? Do they find there some place which is, at least for the time, their own—a place in which they may feel free from continual adult surveillance? It may be that the children's tastes and interests differ widely from yours, and they are reluctant to subject their friends to your criticism, expressed or tacit. Or it may be that the things they find amusing or enjoyable you would consider unworthy. Young people of this age resent this kind of criticism, and will escape it if they can. Yet they are often ready to welcome adult suggestions which are constructive. They are often at loose ends for "something to do," and you might be ready with suggestions. "What to serve" is another matter on which you might be helpful—but not "hovering." You will have to be careful to offer "suggestions" without imposing standards and prohibitions. Eventually your standards will help the young people to develop tastes and discriminations of their own.

## Suggestions for Study:—Parents, Children, and Amusements

### 1. THE FUNCTION OF PLAY AND AMUSEMENT

Pleasure as a legitimate end in itself.  
Emotional expression, intellectual, physical, and social development through play.

### 2. PARENTAL RESPONSIBILITY FOR PLAY

Provision of place, tools, opportunity, and companionship.  
Selection and interpretation of commercial amusements and the development of standards.  
Reconciliation of differing and conflicting needs of various members of the family group.

### 3. PLAY AS A MODERN PROBLEM

Limitation of creative opportunity in home and job.  
Invasion of the home through modern inventions.

### PROBLEMS FOR DISCUSSION

1. What forms of amusement meet the play needs of infancy, early childhood, school years, adolescence?
2. How can such needs be met (a) under the crowded conditions of modern urban life; (b) for the only child; (c) when finances are limited?
3. What should the parent do about a child who dislikes books, active sports, music, or parties? What may be involved in the child's rejection?—in the parents' insistence?
4. What are some of the parental problems created by the radio, the movies, the automobile? What sort of control can parents usefully exert?

### FOR FURTHER READING

THE ART OF ENJOYING MUSIC <i>By Sigmund Spaeth.</i>	McGraw-Hill. 451 pp. 1933
THE CHILD AND SOCIETY <i>By Phyllis Blanchard.</i>	Longman's Green. 369 pp. 1928
CHILDREN OF THE NEW DAY <i>By Katherine Glover and Evelyn Dewey.</i>	Appleton Century. 332 pp. 1934
MUSIC IN AMERICAN LIFE <i>By Augustus D. Zanig.</i>	Oxford Press. 566 pp. 1932
MIDDLETOWN <i>By Robert S. and Helen M. Lynd.</i>	Harcourt Brace. 550 pp. 1929
OUR CHILDREN: A HANDBOOK FOR PARENTS <i>Edited by Dorothy Canfield Fisher and Sidonie M. Gruenberg.</i>	Viking Press. 348 pp. 1932
OUR MOVIE-MADE CHILDREN <i>By Henry James Forman.</i>	Macmillan. 288 pp. 1934
PARENTS, CHILDREN, AND MONEY <i>By Sidonie M. and Benjamin C. Gruenberg.</i>	Viking Press. 219 pp. 1933
WILLINGLY TO SCHOOL <i>Direction of Claire T. Zyve.</i>	Round Table Press. 110 pp. 1934

### PAMPHLETS

MUSIC AND THE CHILD <i>Edited by Doris S. Champlin.</i>	Child Study Assn.
RADIO AND CHILDREN <i>By Sidonie M. Gruenberg.</i>	Radio Institute of the Audible Arts.
RADIO PROGRAMS FOR CHILDREN <i>Selected by the Child Study Association.</i>	Radio Institute of the Audible Arts.
WHAT MOTION PICTURES MEAN TO THE CHILD <i>By George D. Stoddard.</i>	Iowa Child Welfare Research Station.
PHOTOPLAY APPRECIATION IN AMERICAN HIGH SCHOOLS <i>By William Lewin—National Council of Teachers of English.</i>	211 West 88th Street, Chicago, Ill. Monograph No. 2.

# Science Contributors—

## Poliomyelitis—Its Status Today

INFANTILE paralysis has again been part of the day's news for several months. We have had another epidemic—less widespread than some, to be sure, but still alarming; public health and medical associations have held meetings, the reports of which have referred to various new theories and treatments; and a committee sponsored by President Roosevelt is allocating the President's infantile paralysis fund to finance further intensive studies by various research institutions. Yet with all this interest, little information has been available for parents on the actual status of infantile paralysis, or poliomyelitis, as it should be more accurately called. We have, therefore, asked Dr. Samuel Karelitz to prepare the following summary:

One of the reasons why less is known about poliomyelitis than about many other infections is that it was not even defined as a specific disease entity until the beginning of this century. At that time an extensive epidemic in the Scandinavian countries forced it upon the attention of the medical profession and offered a clear cut opportunity for a thorough study of its symptoms and the course of the illness.

One of the first important discoveries regarding it was made by Wickman, who observed that in addition to the cases in which paralysis developed, there was a still larger number of cases of poliomyelitis in which no paralysis ever appeared. In more recent years we have learned that both children (usually those over five years of age) and adults may develop immunity to the disease without having had it in manifest form. In other words, it is possible that in the 1916 epidemic in New York City there were, in addition to the nine thousand known cases, perhaps ten times that many individuals—about ninety thousand—who were exposed, became infected, and developed immunity without ever knowing anything about it.

This information is important because it suggests the probability that the majority of children develop a natural immunity to poliomyelitis. It has also special significance in relation to the work of Landsteiner. This investigator discovered that the

virus of poliomyelitis can remain viable (that is, living and active) in the spinal cord obtained from fatally infected patients or monkeys, and that a small amount of an emulsion made of such a spinal cord will infect a monkey when injected directly into the monkey's brain. But still more important, it was soon demonstrated that when blood serum was injected into the brain of a monkey along with the infected cord emulsion, the disease did *not* develop, because the serum neutralized or destroyed the virus. (This work of Landsteiner's has special importance for another reason—his experimental infection of monkeys. Up to the present there is no conclusive evidence that poliomyelitis can be reproduced experimentally in any other animal. But the use of monkeys led, as we shall presently note, to the possibility of more intricate experimental study.)

Since blood serum seemed to neutralize the virus in these experimental studies of monkeys, during the 1916 epidemic in New York City blood serum obtained from patients who had recovered from the disease was injected into a large number of children in the early stages of the disease with the hope that its effects might be minimized. But it was soon evident that this form of treatment was of no definite value for those cases which had already developed paralysis. Some physicians, however, continued to believe that convalescent serum was of great aid in cases where there were early symptoms of the disease, but where paralysis had not yet developed (the so-called pre-paralytic cases).

In the 1931 epidemic a careful study was made by a group of physicians led by Dr. W. H. Park, in which some four hundred patients with pre-paralytic poliomyelitis were injected with convalescent serum. Another large group were not treated but were left as controls. The results were interesting but inconclusive; for an almost identical percentage of each group developed paralysis, and the mortality rates in both were similar. In the event of direct exposure, we still recommend the injection of convalescent serum or of blood taken from both parents. It must be stated, however, that there is no convincing evidence that this procedure is beneficial.

Another line of research has been followed out by Rosenau. He has found a streptococcus which, he believes, causes poliomyelitis; and with these bacteria he claims to have been able to develop an immune horse serum which is effective if injected in the first few days. But this work, though very important, still lacks adequate corroboration.

At the end of 1931 we had thus reached an impasse in the study of poliomyelitis. No one had successfully isolated the organism which causes the disease. Flexner and Noguchi thought they had accomplished this, but their work could not be confirmed. Convalescent serum had been expected to be a great aid in treating the disease, but neither its value nor that of Rosenau's streptococcus serum could be established. Only a few sound and helpful facts remained: monkeys can be infected with the disease; blood serum taken from convalescent patients, either humans or monkeys, can neutralize the virus, as can also that from about two-thirds of the adults and older children in an epidemic area; the degree in which the serum neutralizes the virus can be taken as a direct measure of the degree of immunity in the person from whom the serum is taken.

In 1934 simultaneous and independent reports, by Dr. John Kolmer and Dr. Maurice Brodie, of successful attempts to immunize monkeys and human children by the injection of vaccine renewed our hopes of combating poliomyelitis. Much work has since been done by these men and their associates, with what seemed at first to be gratifying results. But as the work progressed, a number of issues arose to cast doubt on both the efficacy and the safety of these poliomyelitis vaccines.

In order to understand the problems raised by these experiments with vaccines, certain facts must be kept clearly in mind: First, poliomyelitis is caused by a filtrable virus, (that is, unlike ordinary bacteria, the agent which produces the disease is too small to be seen through a microscope and passes through a very fine filter). Second, in the past it has been possible to immunize humans against virus disease only by using *living* virus vaccines, as in vaccination against smallpox and rabies; if these viruses die they lose their ability to produce adequate immunity. Third, the fact that a child's blood serum contains sufficient poliomyelitis-immune substance to protect a monkey from coming down with the disease after an intracerebral injection of virus-cord emulsion, does not necessarily mean that this child will withstand a natural infection of poliomyelitis. Fourth, in epi-

demic years in New York City and other cosmopolitan areas, the incidence of poliomyelitis is approximately one out of every thousand children. These points must all be considered in evaluating the recent studies of Kolmer and Brodie.

Dr. Kolmer has claimed that by injecting into children living virus which has been attenuated (i.e. weakened) by treating the virus with a chemical substance, sodium racineolate, he has been able to produce immunity to the disease. To date he has treated some twelve thousand children and claims that he has been highly successful. But some physicians have been reluctant to accept this data, because eight of these children contracted poliomyelitis after receiving these injections. Although these eight children were living in epidemic areas, the question has been raised as to whether it was not actually the vaccine which infected these children and produced the disease. It is possible, therefore, that there may be a danger associated with using the living virus. Furthermore, since the proportion of cases which occurred in the vaccinated group is almost the same as might have been expected to occur in a non-vaccinated group of the same size, there is still some question regarding the efficacy of this vaccine.

In the research conducted by Dr. Brodie, an emulsion made of poliomyelitis-infected spinal cord, which has been heated and treated with formalin so that the virus is dead, (or is no longer able to infect monkeys) has been used. Dr. Brodie states that by this method he has produced immunity in both monkeys and humans. He has himself, or with the aid of others, vaccinated some ten thousand children as well as many monkeys. In a fairly large group he has shown that within three to four weeks after vaccination the protective power of those vaccinated, whether monkeys or children, increased many fold. This increased immunity was demonstrable in some cases as early as one week after vaccination. Although this work seems most encouraging, specialists on virus infections cannot yet accept the evidence that dead virus can be used to produce immunity in humans. These authorities doubt that children who have been vaccinated with Brodie's vaccine can successfully withstand natural infections in epidemics. They feel that it will be necessary to vaccinate at least fifty thousand children and observe them in future epidemics before Dr. Brodie's work may be regarded as conclusive. Dr. Brodie himself realizes that much more experimental work is needed. The

(Continued on page 96)

# Books of the Year for Children

*This list has been selected and arranged by the Children's Book Committee of the Child Study Association. The age grouping is in no sense intended to restrict choice, and parents are urged to study the whole list since many books have a far wider appeal than could be indicated. The selections also consider a broad range of reading interest and a variety of individual tastes. The books starred are of outstanding interest and quality.*

MRS. HUGH GRANT STRAUS, Chairman, Children's Book Committee

## For the Youngest Ages Two, Three, and Four

We Go to Nursery School (62 pages).....\$1.00  
by Marjorie Poppleton and William E. Blatz  
William Morrow & Co.

Another photographic picture book of the very little child's experiences.

There Was Tammie! (32 pages).....\$1.00  
by Dorothy and Marguerite Bryan Dodd, Mead & Co.

A lovable Scottie whose persistent efforts to join the family picnic are surprisingly successful, in a happy picture-story.

Topsy (32 pages).....\$1.00  
by Marjorie Flack Doubleday, Doran & Co.

The ever relished story of a child who longs for a dog in a shop window and finally gets him. Happy illustrations by the author.

Sugarpunk House (32 pages).....\$1.00  
by Lois Lenski Harper & Brothers

We learn why even a destructive puppy somehow always finds a happy home. Characteristic, amusing illustrations by the author.

Surprise (15 pages) .....\$1.00  
By Charms Whitman Publishing Co.

Molly's dog Mops makes her birthday a real event. A delightful and colorful picture-story for the youngest, at an astonishing price.

Here Comes Peter (60 pages).....\$1.50  
by Verna Hills Lothrop, Lee & Shepard Co.

Eighteen varied and realistic adventures of a little boy who lives in the suburbs.

## Ages Five, Six, and Seven

Gone Is Gone (56 pages).....\$1.00  
by Wanda Ga'g Coward-McCann, Inc.

An old peasant tale of a man who wanted to do housework—and what happened when he tried—retold in a tiny book with amusing little sketches.

Lucky Mrs. Ticklefeather (64 pages).....\$1.25  
by Dorothy Kunhardt Harcourt, Brace & Co.

Irresistible nonsense concerning Mrs. Ticklefeather, her Puffin Bird which is lost, and the policeman who goes to search for him. Ludicrous drawings by the author.

BOOKS OF THE YEAR FOR CHILDREN—1935, a more comprehensive listing of current books, published by the Association, is available at ten cents a copy. A list of Inexpensive Books (under \$1.00) has also been prepared; price, five cents. The volumes listed will be on exhibit at Headquarters throughout December.

Picture Rhymes from Foreign Lands (70 pages) ..\$1.00  
translated by Rose Fyleman Frederick A. Stokes Co.

Nursery rhymes from many lands charmingly rendered. Pictures by Valery Carrick skillfully mirror their simple humor.

\*Babar the King (48 pages).....\$3.00  
by Jean de Brunhoff Harrison Smith & Robert Haas

Babar, the beloved elephant, builds up a fantastic and delightful kingdom. Continues the effective humor and brilliant pictures of the two earlier books.

\*Wait for William (34 pages).....\$1.00  
by Marjorie Flack Houghton Mifflin Co.

A happy picture-story in which tardy William, left at home because he was not ready, triumphs over his sister and brother by riding the elephant in the circus parade.

Beachcomber Bobbie (32 pages).....\$1.50  
by Florence Bourgeois Doubleday, Doran & Co.

The beach and its sea-creatures make a happy summer for Bobbie and a pleasantly informative little story. Excellent nature illustrations by the author.

Mitty and Mr. Syrup (32 pages).....\$1.00  
by Ruth and Richard Holbert Doubleday, Doran & Co.  
This story of a little girl's search for her doll combines charm, warmth of style, and beauty of illustration.

\*Peter and Gretchen of Old Nuremberg (96 pages)....\$2.00  
by Viola M. Jones Albert Whitman & Co.

An amusing and very live story of a lovable boy and girl and their pet cat, set in a colorful background. Beautifully illustrated by Helen Sewell.

The Life of Hugo the Horse (32 pages).....\$1.50  
by Anna Marie Wright Grosset & Dunlap

The first two years of a colt's life, told from an appealing point of view and giving, also, considerable information about barnyard creatures. Good color illustrations by Claude W. Woodruff.

Three for an Acorn (88 pages).....\$1.50  
by Margaret and Mary Baker Dodd, Mead & Co.  
Delightful silhouettes illustrate this story of a squirrel shop where the coins are acorns.

A Story of Milk .....\$1.10  
Trains .....10

Boats .....10

The Fireboat .....10

The Tugboat (and others) .....10

Distributed by Edward Stern & Co.  
Picture Script Books, prepared by staff members of Lincoln School, Teachers' College. Clear photographs and simple text presenting information of interest to the young child.

<b>A Story About Big Trees</b> (36 pages).....	<b>\$ .60</b>	<b>Piper's Pony</b> (112 pages).....	<b>\$2.00</b>
<b>A Story About Tall Buildings</b> (36 pages).....	<b>\$ .60</b>	by Paul Brown Charles Scribner's Sons	
by Helen S. Read and Eleanor Lee		A second book of rollicking pictures by a noted artist, with a cheerful story continuing the lively adventures of Crazy Quilt, Oscar, and Patchwork.	
Charles Scribner's Sons			
Two helpful new Social Science Readers for the beginner.			
<b>*Sung Under the Silver Umbrella</b> (212 pages).....	<b>\$2.00</b>	<b>Honk the Moose</b> (82 pages).....	<b>\$2.00</b>
selected by the Literature Committee of the Association for Childhood Education		by Phil Stong Dodd, Mead & Co.	
The Macmillan Co.		Humorous tale of small town boys and a sad-eyed moose, their uninvited and embarrassing guest for the winter. Amusing pictures by Kurt Wiese.	
A delightful anthology of verse for younger children, combining literary quality, humor, and a basic understanding of children's tastes.			
 <b>For the Elementary Years</b>			
<i>Ages Seven, Eight, and Nine</i>			
<b>The Little Old Woman Who Used Her Head</b> (64 pages) .....	<b>\$1.00</b>	<b>Adventures in Puddle Muddle</b> (246 pages).....	<b>\$2.00</b>
by Hope Newell Thomas Nelson & Sons		by Mary Graham Bonner E. P. Dutton & Co.	
How to keep her geese warm, how to save her last match, how to make her apron longer—are some of the problems ludicrously settled by The Little Old Woman.		The gnome-like Mr. Willy Nilly never has time to attend to his ears because he is so busy doing for his animal friends. Humorous illustrations by William A. Kolliker.	
<b>Mr. Tidy Paws</b> (64 pages).....	<b>\$1.50</b>	<b>*Children of the Northlights</b> (40 pages).....	<b>\$2.00</b>
by Frances Clarke Sayers The Viking Press		by Ingri and Edgar Parin D'Aulaire The Viking Press	
A "secret" little black cat brings luck and happiness to Christopher and his "gran" in their village home. Illustrated with fine lithographs by Zhenya Gay.		The creators of Ola bring us more of the magic of the North in an exquisite picture book illustrating a simple story of two Lapp children.	
<b>Steamboat Billy</b> (54 pages).....	<b>\$1.50</b>	<b>*One Day with Tuktu</b> (64 pages).....	<b>\$2.00</b>
by Sanford Tousey Doubleday, Doran & Co.		by Armstrong Sperry The John C. Winston Co.	
The author of Cowboy Tommy has given us a new and lively tale, this time about Billy, the Ohio River, and steamboats. His illustrations are gay and authentic.		How an Eskimo boy went seal-hunting and how he killed Nanook, the polar bear, makes an absorbing tale. Richly colorful illustrations by the author.	
<b>Captain Teddy and Sailor Chips</b> (96 pages).....	<b>\$2.00</b>	<b>*Jamaica Johnny</b> (92 pages).....	<b>\$2.00</b>
by Creighton Peet Loring & Mussey		by Berta and Elmer Hader The Macmillan Co.	
Beautiful photographs of ships, docks, and warehouses of New York Harbor accompanied by a simple tale about a little boy and his dog who go to see it all.		Why Johnny, a very real little black native, finally consents to go to school, is the gist of this pleasant story. The authors' illustrations are a joy.	
<b>Downstreet with Edith</b> (198 pages).....	<b>\$1.50</b>	<b>The Chinese Twins</b> (166 pages).....	<b>\$1.75</b>
by Hildreth T. Wriston Doubleday, Doran & Co.		by Lucy Fitch Perkins Houghton Mifflin Co.	
A boy, a girl, and a dog and their homey, small-town joys—popping corn, sugaring off, and stringing cranberries for Christmas. Quaint illustrations by Grace Paul.		A human, sympathetic story in which a Chinese boy and girl have exciting adventures, in an attempt to escape the restrictions of old China.	
<b>Ann Frances</b> (126 pages).....	<b>\$1.75</b>	<b>*Camel Bells</b> (80 pages).....	<b>\$2.00</b>
by Eliza Orne White Houghton Mifflin Co.		by Anna Ratzesberger Albert Whitman & Co.	
Again this author has created a little girl so real that other little girls—and their parents—cannot fail to find her delightful. (The printing does not do justice to the text.)		Dramatic story of a very live little boy, skillfully portraying, in text and picture, the life and customs of his native city of Bagdad. Illustrated by Kurt Wiese.	
<b>Lost Corner</b> (202 pages).....	<b>\$2.00</b>	<b>Luck of the Roll and Go</b> (132 pages).....	<b>\$1.50</b>
by Charlie May Simon E. P. Dutton & Co.		by Ruth and Latrobe Carroll The Macmillan Co.	
A lively story of three children against an authentic background of pioneer life in the Ozark Mountains.		An Antarctic expedition seen through the eyes of a stowaway cat whose nostalgia for the sea leads him to give up his secure pussy-cat life on shore.	
<b>*Little House on the Prairie</b> (200 pages).....	<b>\$2.00</b>	<b>Flat Tail</b> (128 pages).....	<b>\$1.50</b>
by Laura Ingalls Wilder Harper & Brothers		by Alice Gall and Fleming Crew Oxford Univ. Press	
A delightful sequel to "Little House in the Big Woods," wherein the family moves to Kansas. Pioneer life in the Indian country is well portrayed through the adventures of Mary and Laura.		A tender, sympathetic story of a family of beavers with beautiful illustrations which emphasize the poetry of wild life.	
<b>Young Cowboy</b> (72 pages).....	<b>\$1.50</b>	<b>The Golden Chick and the Magic Frying Pan</b> (148 pages).....	<b>\$1.50</b>
by Will James Charles Scribner's Sons		by Jeanne Chardon; translated by Ruth Peckham Tubby Albert Whitman & Co.	
Dramatic material culled from two former books by this beloved author, and rearranged to appeal particularly to younger boys and girls.		Nine folk and fairy tales from France which have stood the test of time, delightfully retold for English-speaking children. Illustrated by Emma Brock.	

<b>*Mary Poppins Comes Back</b> (268 pages).....	<b>\$1.50</b>
by P. L. Travers Reynal & Hitchcock	

The inimitable Mary Poppins—who blew away with the wind—comes back at the end of a kite string, to the great delight of her young charges and of all child readers.

<b>Kelpie, the Gipsies' Pony</b> (256 pages).....	\$2.00	
by Ursula Moray Williams	J. B. Lippincott Co.	
The story of a little orphan horse and a little orphan boy to whom life brings many experiences and vicissitudes.		
<b>*Street Fair</b> (216 pages).....	\$2.00	
by Marjorie Fischer	Harrison Smith & Robert Haas	
Two American children, summering in France, escape parental vigilance and have many unforgettable adventures on their own. Told with rare insight. Gay illustrations by Richard Floethe.		
<b>Once at Woodhall</b> (187 pages).....	\$1.75	
by Frances Lowry Higgins	Harper & Brothers	
A pleasant story of the life of a large family on an Illinois farm, colored by the excitement of the Civil War.		
<b>Day Before Yesterday</b> (286 pages).....	\$2.00	
by Helen Coale Crew	Harper & Brothers	
Six gay, likable Quaker children and their work and play in a Maryland country home, make a charming story of fifty years ago.		
<b>*Caddie Woodlawn</b> (270 pages).....	\$2.00	
by Carol Ryrie Brink	The Macmillan Co.	
In Civil War days Wisconsin was on the frontier and this lively story of homesteading is built out of the reminiscences of the author's grandmother.		
<b>*Children of the Handcrafts</b> (192 pages).....	\$2.00	
by Carolyn Sherwin Bailey	The Viking Press	
True stories of pioneer children—many of whom became famous craftsmen—telling vividly of their work and of the background of their daily lives. Beautiful drawings by Grace Paull.		
<b>*The Golden Horseshoe</b> (154 pages).....	\$2.00	
by Elizabeth Coatsworth	The Macmillan Co.	
A dramatic tale of pre-Revolutionary Virginia in which an adventurous youth and his spirited sister have the chief roles. Written with distinction.		
<b>*The Good Master</b> (212 pages).....	\$2.00	
by Kate Seredy	The Viking Press	
Naughty Kate goes to live with her boy cousin on a Hungarian ranch where she is gradually "gentled." An entertaining story steeped in the atmosphere of the land. Beautifully illustrated by the author.		
<b>Sidsel Longskirt and Solve Suntrip</b> (258 pages).....	\$2.00	
by Hans Aanrud; translated by Dagny Mortenson and Margery W. Bianco	The John C. Winston Co.	
Two short stories describing the childhood and youth of a Norwegian farm girl and boy. Good also to read aloud to the younger child. Illustrated by Ingri and Edgar Parin D'Aulaire.		
<b>In the Saddle with Uncle Bill</b> (290 pages).....	\$2.00	
by Will James	Charles Scribner's Sons	
Further adventures of Kip and Scootie at the ranch in another cowboy story by a beloved author.		
<b>Blinky</b> (100 pages).....	\$1.50	
by Agnes Akin Atkinson	The Viking Press	
The little known life and nocturnal adventures of the ringtail raccoon, in a vivid and accurate account. Unusual floodlight photographs illustrate this fine nature story.		
<b>*All Sail Set</b> (175 pages).....	\$2.00	
by Armstrong Sperry	The John C. Winston Co.	
An unusually engrossing tale of the building, launching and maiden voyage of the famous "Flying Cloud."		
<b>Coot Club</b> (343 pages).....	\$2.00	
by Arthur Ransome	J. B. Lippincott Co.	
Real children, a real boat, and real adventures make this book engrossing reading.		
<b>*The Birth of Rome</b> (302 pages).....	\$2.00	
by Laura Orvieto; translated by Beatrice C. Oberholter	J. B. Lippincott Co.	
A convincing presentation of the early history of Rome, dramatically told in story form.		
<b>*He Went with Marco Polo</b> (223 pages).....	\$2.00	
by Louise Andrews Kent	Houghton Mifflin Co.	
In a vivid and colorful account the author re-creates Marco Polo's life, his fabulous travels and adventures in the Court of Kublai Khan.		
<b>Back to Treasure Island</b> (246 pages).....	\$2.00	
by H. A. Calahan	The Vanguard Press	
A remarkably successful sequel to "Treasure Island," true to the Stevenson manner and tradition; a thrilling sea yarn.		
<b>The Box of Delights</b> (311 pages).....	\$2.50	
by John Masefield	The Macmillan Co.	
An exciting story which combines phantasy and adventure with this distinguished writer's literary quality.		
<b>Jaufry the Knight and the Fair Brunissende</b> (124 pages)	\$2.00	
revised by Vernon Ives	Holiday House	
An authentic twelfth century tale of chivalry and adventure, in a fine translation which preserves the romantic spirit of its unknown troubadour author.		
<b>*Rainbow in the Sky</b> (498 pages).....	\$3.00	
edited by Louis Untermeyer	Harcourt, Brace & Co.	
A distinguished anthology of verse, including nonsense rhymes and jingles, in a wide sampling, skillfully arranged and introduced by the editor.		
<b>For Older Girls and Boys</b>		
<i>Age Twelve and over</i>		
<b>The Figurehead of the Folly</b> (264 pages).....	\$1.75	
by Augusta Huiell Seaman	Doubleday, Doran & Co.	
Joan turns a dull boarding-house summer into a series of thrills by solving the mystery of a long-missing clipper ship.		
<b>Lona of Hollybush Creek</b> (276 pages).....	\$2.00	
by Genevieve Fox	Little, Brown & Co.	
A Kentucky mountain tale of an adopted orphan who develops from a shy, unlettered little girl to a loved and accepted member of the community.		
<b>National Velvet</b> (303 pages).....	\$2.50	
by Enid Bagnold	William Morrow & Co.	
How a fourteen-year-old girl and her horse win the Grand National makes a delightful, if somewhat far-fetched story.		
<b>The House of Many Tongues</b> (334 pages).....	\$2.00	
by Fjeril Hess	The Macmillan Co.	
While working on the building of the International House for students at the University of Prague, an American girl has high adventures in post-war Europe.		
<b>Ocean Gold</b> (264 pages).....	\$2.00	
by Commander Edward Ellsberg	Dodd, Mead & Co.	
A well rounded tale of heroism and adventure recounted with authentic knowledge, by an experienced deep-sea diver.		
<b>Steve Merrill, Engineer</b> (240 pages).....	\$2.00	
by William Heyliger	D. Appleton-Century Co.	
An exciting tale of fair play and ethics in the world of industry, by a writer of first-rate stories for boys.		
<b>The Cave Mystery</b> (313 pages).....	\$2.00	
by S. S. Smith	Harcourt, Brace & Co.	
An excellent adventure tale in which the picturesque setting of the Basque country and scientific facts about prehistoric man are inherent in the story.		

Wind in the Rigging (334 pages).....	\$2.00	
by Howard Pease Doubleday, Doran & Co.		A spirited modern tale of adventure and mystery centering about the smuggling of contraband arms.
Indian Brother (348 pages).....	\$2.50	
by Hubert V. Coryell Harcourt, Brace & Co.		A thrilling story of capture by Indians in the pioneer days of New England—unusual in its accurate and sympathetic presentation of Indian life as a background to the adventures of its white hero.
Canoeing with the Cree (202 pages).....	\$1.50	
by Arnold Sevareid The Macmillan Co.		The story of a hazardous canoe trip, actually made recently by two high school boys, is well told by one of them.
*Boy on Horseback (258 pages).....	\$2.00	
by Lincoln Steffens Harcourt, Brace & Co.		Taken from the first quarter of his "Autobiography" this story of the author's boyhood depicts life as it was lived in the early days in California. It will give double pleasure to those who love history and horses.
Lawrence (250 pages).....	\$1.75	
by Edward Robinson Oxford University Press		The exciting story of Lawrence of Arabia told by an eye-witness.
Swords in the North (270 pages).....	\$2.00	
by Paul L. Anderson D. Appleton-Century Co.		An historical romance of Caesar's war in Britain made live and vivid through the exciting adventure of a fictitious hero.
Red Sky (284 pages).....	\$2.00	
by Theodore Acland Harper The Viking Press		A graphic and well written novel of Eastern Siberia, depicting Russia and its people during the World War and the Red Revolution.
*Drums of Monmouth (287 pages).....	\$2.50	
by Emma Gelders Sterne Dodd, Mead & Co.		The early life and romance of the little known poet, Philip Freneau, told with rare imagination and appreciation against a vivid background of Revolutionary America.
Uncharted Ways (340 pages).....	\$2.00	
by Caroline Dale Snedeker Doubleday, Doran & Co.		A fictionized but accurate biography of Mary Dyer, the Quaker martyr. An interesting story with a fine background of New England life in the 1650's.
Golden Tales of the Far West (304 pages).....	\$2.50	
selected by May Lamberton Becker Dodd, Mead & Co.		The adventurous life of American pioneer days portrayed in a worth while collection of stories by American authors.
The Boys' Life of Robert E. Lee (328 pages).....	\$2.00	
by Stanley F. Horn Harper & Brothers		This biography serves as a good introduction to the Southern side of the Civil War and as a fine, simple portrait of a great American.
The Boys' Life of Benjamin Franklin (327 pages) ..	\$2.50	
by Helen Nicolay D. Appleton-Century Co.		An authoritative biography of one of the most picturesque and many-sided characters in American history.
Youth's Captain (206 pages).....	\$2.00	
by Hildegard Hawthorne Longmans, Green & Co.		A deeply appreciative biography of Emerson in which the reader gets intimate glimpses of other notables of his time.
Young Walter Scott (240 pages).....	\$2.00	
by Elizabeth Janet Gray The Viking Press		A romanticized biography of the boyhood of the great writer showing how he was able to transcend his physical handicap in the family circle and at school.
Jane Addams of Hull-House (256 pages).....	\$2.50	
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by Carroll Lane Fenton Reynal & Hitchcock		Handy reference volume giving brief and simple outlines of geological facts. 10 to 12.

(Continued on page 94)

# In the Magazines

*Christmas Tree, O Christmas Tree!* By Frieda Dietz. *First Steps in Christian Nurture*, October, November, December, 1935.

The beloved Christmas tree traced back to its earliest use in Christmas celebrations and to its pagan ancestry.

*How Much for Toys?* By Janet M. Knopf. *Delin-  
eator*, December, 1935.

A budget for playthings. The writer suggests dividing it into two parts, "allowing about four-fifths for permanent playthings and one-fifth for the useless toys."

*Making Music Appetizing.* By Deems Taylor. *Ladies' Home Journal*, December, 1935.

A music critic's detailed suggestions for developing the child's interest in music. His educational program begins in infancy.

*Ways to Musical Good Fortune.* By Augustus D. Zanzig. *Recreation*, September, 1935.

Dr. Zanzig tells of various ways of acquiring musical good fortune. "Zest, beauty, fellowship, fun, freedom and strength of spirit, valor, a striving for excellence, a deep self-respect—these are the fortunes that music can make come true."

*What Art May Mean to a Child.* By Florence Cane. *Parents' Magazine*, November, 1935.

Freedom of expression in art is innate in the child and of great therapeutic value. Its development depends largely on the attitude and understanding of those around him. He needs encouragement and sympathy but not too much praise or questioning; and he should be helped to give vent to his original patterns.

*Arts in Education. Progressive Education, complete issue*, October, 1935.

Poetry, drama, the dance, painting, choral speaking, and music—their relation to the child and the techniques of their teaching—are discussed by lead-

ers in these fields of education; beautiful examples of the work of child artists are included.

*That Budding Sense of Humor.* By Louise Bechtel. *National Parent-Teacher*, November, 1935.

What children think funny illustrated by descriptions of humorous books which children like.

*Solve Your Own Problems First.* By Helen Sargent. *Parents' Magazine*, November, 1935.

"A parents' own problems must be solved or at least squarely met, before he can achieve any great measure of success in guiding his children." The author explains how parental attitudes influence the child and suggests that parents try to recognize and satisfy, rather than deny their own needs.

*Can We Afford Our Public Schools?* By Willard W. Beatty. *Parents' Magazine*, November, 1935.

The author analyzes the changes in public education in this country and the inevitable increase in its cost. Pointing out the almost unbelievable disparities of educational opportunity, he discusses the relation of this situation to our outworn programs of taxation and finance and stresses the responsibility of the public in this matter.

*Widening Horizons.* By Benjamin C. Gruenberg. *New Era*, September-October, 1935.

The widespread unemployment of young people today creates serious problems and is forcing us—in attempting their solution—to reconsider the concepts and values which underlie our whole economic structure and our entire attitude toward youth.

*Education in Relation to a Changing National Scheme.* By Bess Goodykoontz. *Childhood Education*, October, 1935.

Presentday confusion and insecurity call for a new educational approach. "Education must develop better understanding of change, develop character elements to meet these changes, and modify the schools in line with the needs created by a changing national scheme."



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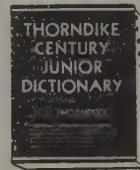
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#### *Radio Programs for Children*

The Selected List of Radio Programs for Children prepared by the Association's Committee on Radio for Children, has been revised and will be published early in December by the Radio Institute of the Audible Arts. This pamphlet includes not only listings of specific programs that appeal to children of various ages and with different interests, but also suggestions to parents on such questions as the evaluation of radio programs, and management of the child's listening hours. Copies may be secured free from the Radio Institute of the Audible Arts, 80 Broadway, New York, New York.

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## Books of the Year for Children

(Continued from page 90)

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by W. B. White	The Harter Publishing Co.	
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<b>Handbook of the Heavens (132 pages).....</b>	<b>\$1.00</b>	
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* <b>Before the Dawn of History (120 pages).....</b>	<b>\$2.50</b>	
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* <b>The Story of Steam (48 pages).....</b>	<b>\$1.60</b>	
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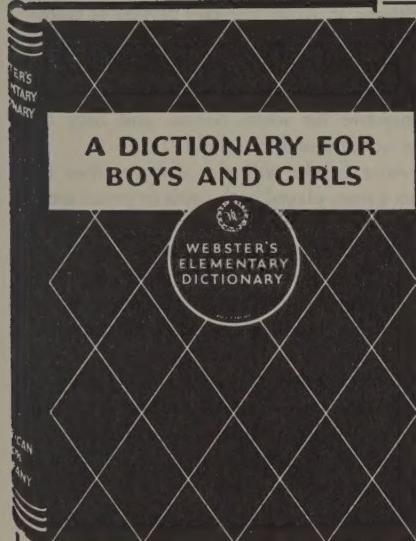
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## Family Games

(Continued from page 81)

of youthful admirers. Can you guess who I am?"

The answer is Little Bo-Peep. Try the same technique on Mickey Mouse, Robinson Crusoe, and so on.

*Why Is It Like Me?* This game works best among a group of people who know each other pretty well, and don't mind a few unmalicious personalities. While "It" is out of the room, the group chooses some object in plain sight. Let us say that father, a dignified lawyer, is "It" and the family, lingering around the dinner table, choose the silver sugar bowl. Returning he asks of each, "Why is it like me?" They might reply "Because its figure has a tendency toward rounded curves;" "because it is an ornament to any dining room;" "because its hard exterior only partially conceals its sweeter nature," and so on.

*Guggenheim* is a pencil game. Draw a square ruled off into five places each way. Above the top line you instruct the players to write a five letter word, as B E A S T, a letter to each column. Opposite the five horizontal rows you have them write five categories, as *flowers*, *cities*, *toys*, *rivers*, and *animals*. Then each player must fill in the squares with words of the proper crosswise category and the proper up and down initial. For flowers, under beast, for instance, you might have *buttercup*, *edelweiss*, *aster*, *syringa*, and *tulip*. The player who fills in the most squares in a given time, say five minutes, wins.

*Laddergrams*. This is a real mental teaser. You set two words of equal length, and, in practice, of related or antithetical meanings—as *head*—*feet*, *rich*—*poor*. The game is to reach the second word from the first by a "ladder" made by changing only one letter at a time. If you started with *fast*—*slow*, it would go, perhaps, like this: Fast, last, lost, lows, slow. The classic is *soup*—*nuts*, which takes something like twenty-six moves. Of course the player who does it either in the fewest moves or in the shortest time wins.

Many of these "sitting-down" games can also be a special boon in the prolonged emergency of an automobile trip or a train ride. Anyone who has traveled with children keeps a watchful eye open to forestall the moment when wriggles will degenerate into hair-pullings and a general free-for-all is imminent. A memory well stored with a few tried and true standbys, and enough imagination to vary them as occasion demands will make for serenity at the journey's end. And don't forget that peerless traveling game known

as *Road Cribbage*, in which the two players or teams of players each take a side of the road, and score themselves on the animals they pass—as, for example, one for cats, two for dogs, five for cows, ten for horses, twenty-five for white horses, and fifty for white horses unharnessed in a field.

The play-wise family will also discover that for some children games played with cards or pieces seem to hold a special fascination. One seven-year-old holds the family checkers championship against all comers. The educational value of anagrams is obvious. And dominoes, casino, and rummy offer a realistic and painless introduction to the mysteries of arithmetic.

But though the incidental teaching of games is a valuable by-product, it is not their major value. All anyone can ask is that, unanimously and spontaneously, the family should feel that "a good time was had by all."

The games described here are taken from an article entitled, *All in the Family*, by the same writer, which appeared in *Delineator*, for June, 1935.

## Poliomyelitis—Its Status Today

(Continued from page 86)

dosage of vaccine, the number of injections, the intervals between treatments, and the degree of attenuation of the virus to give the best results are but a few of the innumerable problems which will have to be dealt with before a final judgment can be made. Parents who do have their children vaccinated must realize that these studies are still experimental.

Just what the outcome of all this gruelling pioneer work in the fight against poliomyelitis will be, only time can tell. But if we realize that this disease had not even been recognized thirty-five years ago, we shall not be too hopeless of its conquest. Science has practically freed us of some of mankind's most dreaded plagues like smallpox and typhus; and even the children's diseases, like diphtheria, scarlet fever, and measles, which were once thought almost inevitable, are yielding slowly to increasing knowledge about their prevention and treatment. But we must not forget how long a fight was waged against these traditional enemies before they were controlled. Meantime we must face infantile paralysis without panic, and with the realization that the struggle to protect our children can best be—and is being—carried on by the patient and tireless work of informed, intelligent specialists.

SAMUEL KARELITZ, M.D.

# The Editors' Page



IT HAS been said that spirituality is morality carried to its farthest point, the power to identify oneself with the life of humanity. If this is true, it can only be reached by a series of stages or apprenticeships. It is possible for the child to identify himself with the family, to be a unit in a group that makes up a whole. I have known children who wished that if one member of the family died all might die—the thought of separation was so intolerable. These feelings are as vivid as they are immature. The power to live in the lives of others has been called the essence of spirituality, and its roots are in the family. If this experience is missed or blighted, the best fruits may never appear. But if the roots are in the family alone, growth is stunted. If a child cannot take into his life friendships of the school and playground, he does not grow. There is a stage when the class, the group, the team are almost his whole world. The greatest failure of schools is that they do not develop this feeling, along with their teaching of the skills necessary for life. Beyond the school is work and professional life. It is possible so to work that the work of the world is better done, and this may be a tremendous and gripping force.

THERE have been men who identified themselves, who could think and live in the life of the nation. Patriotism and loyalty have in them an indispensable good as well as possibility for evil. When the power to live in the lives of others has been made real by these apprenticeships, the ideal of humanity can have a supreme power. But life does not progress by these orderly stages. Forces from the outer world intervene, and here, too, the earliest experiences are dominant. Plato says that learning is a kind of remembering. I suppose he means that the earliest experiences are the key to all that comes later. It is not what a child understands, but his attempts to understand that have the greatest meaning.

SPIRITUALITY is sometimes regarded as a moral luxury. It is nothing of the sort. It is not an arid bauble of the fancy; it is of the tough fiber of the human heart.

*John L. Elliott*

# CHILD STUDY

## A JOURNAL OF PARENT EDUCATION

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JANUARY, 1936

No. 4

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